Visual arts program

NATIONAL ENDOWMENT FOR THE ARTS

crafts

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Visual arts program / crafts

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There is an abundance of spirited good work being done by artists in our country. The richness of their contribution reflects the diversity of aesthetic traditions that are part of our heritage. The Visual Arts Program is dedicated to helping those traditions grow and transform themselves as all living things do.

JIM MELCHERT
Director
Visual Arts Program

The 1981 guidelines are now ready and will be mailed to you if you send us a postcard requesting them. Ask for Visual Arts Guidelines, send request to Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506. If you have questions the guidelines don't answer, you can call us at (202) 634-1566. We want to hear from you.

We have published this booklet in an effort to inform the crafts community of Endowment activity in their behalf, and to encourage the flow of information from the field to the Endowment. This program is for you, the crafts person, and we want it to be responsive to your needs. By seeing the diversity of the grants awarded, you can see that panels respond to wide areas of interest. Their prime concern, and the mission of the NEA, is to recognize and support quality in all its manifestations, for us, specifically in the crafts, and to make that quality as accessible as possible.

The publication of Workshop and Exhibition grants will inform the field of planned events and will also prevent duplication. Description of grants awarded under Projects and Services to the Field, Building Arts and Apprenticeships, will keep you posted on activities in the crafts field. It will also serve as a potential source of information as you spot people receiving grants for areas of research in which you might have an interest.

The following report will describe the activities in our program in the past year—not only changes and developments in the guidelines, but also broad advocacy efforts for the crafts field. The last two years have seen certain innovations and changes in grant categories you might find interesting. In that period funding for the Visual Arts Program has doubled, and funds available for the crafts have had a commensurate increase.

In '79-'80, the ceiling for crafts exhibitions was raised from $15,000 to $50,000. This increase was made in an effort to encourage the development of more important exhibitions and to support research for high quality exhibitions and catalogs. Such exhibitions and catalogues are necessary to educate the public in standards of excellence. They will also provide a foundation on which to build a body of scholarship, one of the prime needs in the crafts field.

Two new categories were established this year. Crafts Projects gives crafts people the opportunity to receive funds for travel, research or any other specific activity aiding career advancement. Building Arts recognizes the concerns of individuals for the quality of their own living environment and acknowledges the growing importance of the artist/craftsman as a resource to the architect.

In the 1981 guidelines, more of the categories are available to all disciplines. Long-term Workshops and Artists Spaces are available to crafts people if their activities fit the conditions of those categories. Projects and Short-term Workshops will be available not only to craftspeople, but to photographers and artists as well, both on an individual and collaborative basis.

For two years we have been collecting slides of crafts work integral to architecture. We have used this file in an advocacy program to increase the use of crafts in architecture. Slide presentations of such work have been made before architects of TVA, the General Services Administration and the Pennsylvania Avenue Development Corporation. Each of these organizations is involved with major building programs utilizing artists and crafts people. We have also shown the slides at a variety of regional architects' meetings, and, in a limited way because of our small staff, have made them available to architects seeking crafts talent. Wherever the slides are shown, they are uniformly greeted with interest and surprise because of the diverse possibilities utilization of crafts people's work can provide to architects.

Upon a panel's recommendation PADC awarded grants to three blacksmiths—Philip Baldwin, Al Paley and Joel Schwartz—to develop maquettes for designs for benches, tree grills, and light standards for use along Pennsylvania Avenue. Al Paley was finally selected to receive the commission. A commission was also awarded to Aleksandra Kasuba for ornamental paving in front of the Old Post Office. When renovation is completed, this building will house the Arts Endowment. We are working with the GSA on a pilot project for a new federal building in San Jose which will utilize crafts integral to the structure. This will hopefully be proven a practical and feasible source of ongoing craftsmen's commissions. We will continue to take an active advocacy role to increase the recognition and commissioning of crafts people working in architecture.

We are seeking to increase the visibility of crafts and crafts people. Toward that end, by cooperation with the American Crafts Council, we arranged publication in *American Craft* magazine of pictures of the work of this year's 46 $10,000 Crafts Fellowship winners. Other efforts are being made to feature the work of crafts people in a variety of publications.

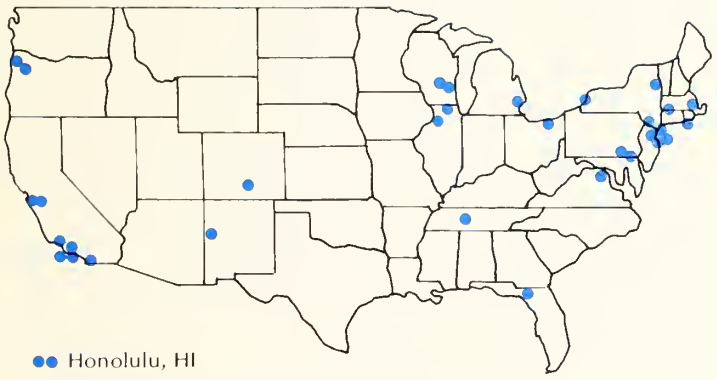
One deterrent to the exhibition and recognition of crafts by museums and art historians is the lack of scholarship and scholarly resources in the field. With the hope of alleviating this absence of critical theory in the crafts, a symposium of a few scholars from diverse disciplines is planned. They will begin discussions on this matter and seek to plan future steps to bring scholarly activity to the crafts field. The meeting will be jointly sponsored by the National Endowments for the Arts and the Humanities, and will take place in the late fall of 1980.

Of major importance to crafts people is a series of 14 meetings throughout the country this fall to meet with as many and as diverse groups of crafts people as possible to hear their problems and their needs. The meetings will culminate in a national crafts administrators congress in Denver in early May of 1981. The project is a cooperative effort of the National Assembly of State Arts Agencies the Office for Partnership, and the Crafts Division of the Visual Arts Program. The aim of these meetings is to determine the best way of using existing agencies in behalf of crafts people, and to move to begin to focus on and solve those problems which are common to the field.

We are pleased that John McLean, who has served us so well as Program Specialist, has consented to serve as Project Coordinator for this effort.

EUDORAH MOORE
Crafts Coordinator

crafts exhibition aid



The Crafts Exhibition panel meeting held on December 11, 12, 1979 in Washington, D.C. was attended by the following panelists: *Bernard Kester,* professor of art, UCLA, Los Angeles, CA; *Penelope Hunter-Stiebel,* Curator of 20th Century Decorative Arts, Metropolitan Museum of Art, New York, NY; *Andrew Maas,* Director, Fresno Art Center, Fresno, CA; *Angelo Randazzo,* director, Manchester Institute of Arts and Sciences, Manchester, NH; and *Betty Woodman,* potter, Boulder, CO.

The geographical distribution of the 34 grants awarded is as follows:

Region	*Received*	*Recommended*
New England States	7	4
Middle Atlantic States	17	9
Mid-South States	1	1
Gulf States	4	1
Great Lakes States	8	6
North Plains States	1	0
South Plains States	0	0
Southwest States	5	2
Northwest States	7	2
Pacific States	14	9
	64	34

Qualitative development of the crafts field has been impaired by the lack of visibility through exhibition of the top level of crafts. While the field has burgeoned both in numbers of practitioners and in the quality of work, many museums have held back in showing crafts. This has partly been because there is no body of scholarship in the crafts, and curators have had little source material from which to draw information. In addition most museum training is devoid of information on the crafts.

To alleviate this situation, the ceiling for crafts exhibition aid was raised last year from $15,000 to $50,000. It was hoped that by this action more thoroughly researched, better documented, more professionally planned and mounted exhibitions would be encouraged. This year's applications, though none requested the full $50,000, were the most sophisticated we have ever received. Thoughtfully prepared, the applicants have searched for truly significant and timely ideas and artists to be exhibited. The proposed catalogues, to be produced with the exhibitions, are valuable in building a body of scholarship in the crafts.

While the number of applications rose slightly (from 54 to 64), the dollars requested rose 64%. This dramatic increase reflects, more than anything else, the ability and desire of more and more organizations to commit more of their own resources to the development of high quality exhibitions in the area of the crafts.

Substantial and continuing aid for crafts exhibitions is vital to the qualitative development of the field and is necessary for the education of standards of excellence in the crafts.

The following 34 organizations received Exhibition Aid Grants;

American Craft Council — New York, NY

For support of "For the Tabletop," to be presented at the Museum of American Craft in New York. The exhibition will emphasize new and innovative works of place settings, platters, flatware, etc., as well as sculptures and decorative objects such as vases, candleholders, storage containers and linens by American craftsmen. Traditional and ethnic settings (i.e. Japanese and American Indian) as well as period table settings will also be exhibited. This exhibition will have a cataloque and tour nationally after its New York openings in 1980.

American Federation of the Arts — New York, NY

For support of the "The Art Fabric," a major exhibition of works in fiber by 35 internationally known artists. The show will include monumental wall hangings, environmental constructions, architectural and sculptural form, body coverings, basketry, works in organic and synthetic materials. The exhibition will tour nationally after its opening at the San Francisco Museum of Modern Art in May, 1981.

Crafts/Exhibition Aid (cont'd)

California State University Fullerton, CA

For support of "Claire Zeisler: Dimensional Fiber" an exhibition and cataloque of the work of this internationally renowned artist. While her work has been seen extensively in Europe, and somewhat on the East Coast, she has not had an exhibition on the West Coast.

Colorado Springs Fine Arts Center Colorado Springs, CO.

For support of a comprehensive exhibition of contemporary woodcrafts in the Rocky Mountains and Southwestern regions. A cataloque documenting the 25 craftspeople in this exhibition will also be produced.

Contemporary Crafts Association Portland, OR

For support of an exhibition of current works by Toshiko Takaezu. A catalogue will be published to document the 100 pieces to be included in the exhibition, and is scheduled to coincide with lecture/demonstrations for ceramists of the region.

Craft and Folk Art Museum Los Angeles, CA

For support of "Crafts of Hollywood," a major exhibition and catalogue documenting those unique craft skills which contribute to the art: design and construction of settings, recording of action in picture and sound, costume design and presentation, make up, special effects, etc.

Craft and Folk Art Museum Los Angeles, CA

For support of the cost of showing the traveling exhibition "Miniature Fiber Arts: A National Exhibition" organized by the Textile Workshops of Santa Fe, NM. Miniature fiber works are not fragments of larger pieces but art works that are complete in themselves.

Fashion Institute of Technology New York, NY

For support of the third biennial exhibition of the Surface Design Association at the FIT Gallery in April, 1980 and catalogue documenting the exhibition. The exhibition is of work by designers and craftsmen whose interests are primarily working with/on textiles as a support using direct painting, printing and dyeing techniques.

Fondo del Sol Washington, DC

For support of "The Other Gods," an exhibition of contemporary artists dealing in the crafts tradition of the making of icons, fetishes, altars, and rituals, objects, using archetypal themes, racial memories, and mythological images. A catalogue will be published and this exhibition will tour nationally.

Frog Hollow Crafts Center Middlebury, VT

For support of "Fiber and Fabrics: The Process," an exhibition of contemporary woven, dyed, stitched and spun fiber pieces which includes descriptive material, live demonstrations and concurrent workshops that will serve to illustrate and explain the processes involved in making the work.

Gallup Area Arts Council Gallup, NM

For support of a general exhibition of area craftspeople.

Greenwich House Pottery New York, NY

For support of four one-person exhibitions in the Greenwich House Gallery. The ceramists featured will be M.C. Richards, Rudy Autio, Jane Ford, Warren MacKenzie—all of whom live outside the New York region but are known nationally.

Grossmont College El Cajon, CA

For support of "Viewpoint: Ceramics 1981," the fifth edition of a conceptual format which presents important artists working in ceramics, their recent work, and written viewpoints which clarify and illuminate their working procedures and/or philosophies. An exhibition catalogue accompanying the show will contain illustration of all the works in the exhibition, the artists' statements, as well as a curatorial essay.

University of Hawaii Honolulu, HI

For support of "Filaments of the Imagination," a traveling exhibition throughout the West, of contemporary American work in fiber. A catalogue will document some 40 works by 10 artists, with artists' statements and a curatorial essay.

Honolulu Academy of Art Honolulu, HI

For support of "Matter, Meaning and Memory" which will examine a recent trend in contemporary work of artists probing the potential of craft media for artistic expression and seeking to break down the barriers between crafts and visual arts. The purpose is to make a visual connection among philosophies, ideas and aesthetics of a dozen artists whose works were originally in traditional crafts media.

Institute of Contemporary Art Boston, MA

For support of an exhibition of the work of ceramist Marilyn Levine. The exhibition will be a survey of the artist's work of the last 10 years, and will be accompanied by a catalogue.

Los Angeles Institute of Contemporary Art Los Angeles, CA

For support of "Primarily Paper," a comprehensive survey of artist/craftspersons whose work investigates the properties and potentials of paper. The exhibition will attempt to reveal those images and structures that are inherent to paper itself. The exhibition will include a catalogue, and lectures, demonstrations, tours and workshops will provide a major educational component to the show.

Moore College of Art Philadelphia, PA

For support of an exhibition of the work of Claus Bury from 1969-1980. This will be his first exhibition in the U.S. and will survey his influential work in gold, acrylics, colored metals and his shift from the wearable object into formal statement. A catalogue, well documented with essays, bibliography, and chronology will be published.

Moore College of Art Philadelphia, PA

For support of "Survey of the '70s," an exhibition that will explore works (in all media) of the decade—the second and third generations of craftspeople that have emerged since WW II and the first generation whose work reveals a major change in style during the

1970s. Essays in the catalogue will discuss also the changing attitudes and the fusion of isolated works into the mainstream of American art, the social aspects of the movement and the historical perspectives. This exhibition will tour after its opening in Philadelphia in 1981.

National Standards Council of American Embroiderers — Northfield, IL

For support of "Needle Expressions '80," a biennial exhibition of textile art providing a vehicle for leading fiberists to present their work to a national audience. This exhibition highlights the innovative development in embroidery and demonstrates the dramatic evolution of the art.

Native American Center for the Living Arts — Niagara Falls, NY

For support of "Shining Symbols—Iroquois Silverwork." This exhibition will provide a historical overview of the development of silver ornaments among the Iroquois. The themes of the exhibition and catalogue will include aboriginal use of metals, colonial silversmithing, trade items, Iroquois use of silver, designs, symbols and contemporary Iroquois silversmiths. This exhibition will tour nationally after its opening in September 1980 in Niagara Falls.

New Gallery of Contemporary Art — Cleveland, OH

For support of an exhibition of the work of five makers of hand made wood furniture. A catalogue documenting the work will also be produced.

Northern Illinois University — DeKalb, IL

For support of an exhibition of the fiber arts in the Midwest from 1940 to 1980. The documentation of the exhibition will serve both as a comprehensive view of the medium's development regionally as well as nationally and internationally. The documentation will be in three parts: (1) a scholarly catalogue; (2) an exhibition of 75 works from artists of the period; (3) a videotape of interviews with the pioneer artists/teachers and second generation artists concerning the development of fiber art. The exhibition will travel regionally after its opening in DeKalb.

Oakland Museum — Oakland, CA

For support of "Western Woodworkers" an exhibition featuring California craftsman furniture and related wood objects by 10 established and emerging craftsmen. The exhibition will focus on craftsmen's wood objects in three ways; emphasizing the original meaning of "craft," stressing the functional element, and enabling the audience to learn about good design and fine craftsmanship. An illustrated catalogue will be published, there will be an audio-visual program, and a craftsmen's forum.

Oregon School of Arts & Crafts — Portland, OR

To support a major regional exhibition (the last phase of a series) of works in fiber and metal that will be coordinated with a workshop/conference of Northwestern craftsmen.

Rhode Island School of Design — Providence, RI

For support of an exhibition of six contemporary ceramic artists whose work falls in the realm of contemporary art rather than pottery. The contemporary aspect will be supplemented by work from the RISD museum's collection of historical decorative arts and will be documented by a catalogue.

St. Clair Community College — Point Huron, MI

For support of six one-person exhibitions in various media. Each exhibition will be coordinated with a three-day lecture demonstration workshop and six evening slide lectures.

Sheboygan Arts Foundation — Sheboygan, WI

For support of "Paint on Clay," an exhibition of the contemporary phenomenon of surface embellishment of clay objects in non-fired materials. The exhibition will have an extensive illustrated catalogue and slide packet of objects in the exhibition.

Sheboygan Arts Foundation — Sheboygan, WI

For support of "Basketworks," a major exhibition on baskets and basketmaking in the U.S., in three parts: (1) The continuing tradition of basketmaking through an aesthetic and cultural examination of contemporary baskets and their antecedents; (2) Early baskets of Indian groups in the Upper Mississippi Valley, the California Luisenos, which can no longer be made because of a lack of the raw materials originally used; and (3) Basket forms of contemporary craftspeople who are interested in concept and expression rather than function or tradition in all media. There will be an extensive catalogue, a slide packet of objects in the exhibit, and workshops will be coordinated with the exhibition.

Smith Art Museum — Springfield, MA

For support of three one-person exhibitions of the work of Thomas Patti (glass), Wendell Castle (wood) and Brother Thomas (ceramics). Each show will be accompanied by a catalogue.

Stephen Foster Center — White Springs, FL

For support of an exhibition of the basketry styles of Florida as they have changed and evolved from traditional to contemporary forms. Both historical as well as contemporary tradition and non-traditional baskets will be displayed. A catalogue will also be produced.

Tennessee Arts Commission — Nashville, TN

To support a project to plan and research the exhibition potential of the newly opened Appalachian Center for Crafts in Smithville, TN. The project will primarily entail comprehensive research to identify topics, resources and materials and to plan exhibitions, to be shown over a five year period, producing an organized, well-documented, thoroughly researched series of exhibitions on Appalachian Crafts—past, present, and potentials for the future.

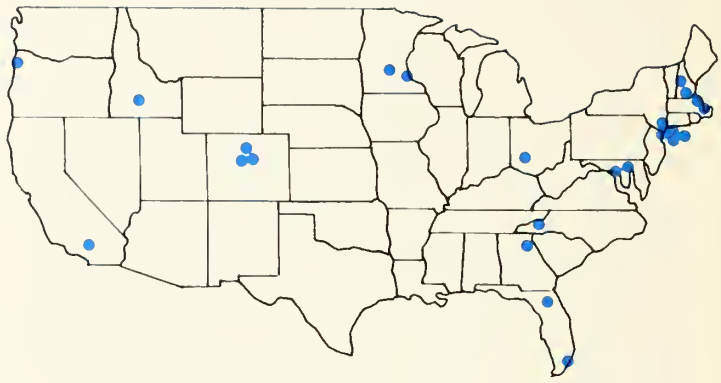
Western Association of Art Museums — Oakland, CA

For support of the traveling exhibition "Homage to Josiah Wedgewood." In this exhibition, 80 ceramic artists have been asked to exhibit works commemorating Josiah Wedgewood.

Wildcliff Museum — New Rochelle, NY

For support of an exhibition about the artistic potential of papermaking. Featured will be work by artists experimenting with paper as well as those who are engaged in making fine papers for use of others. This exhibition will have a catalogue and will be coordinated with workshops and demonstrations. The exhibition will travel within the state.

services to the field



The Crafts Services sub-panel met in Washington, D.C. on February 25, 1980. The panel was attended by *E.J. Montgomery*, Exhibits Coordinator, National Association for State and Local History, Nashville, TN; *Frank McNutt*, Crafts Coordinator, South Carolina Arts Commission, Columbia, SC; and *Carol Sedestrom*, President, American Craft Enterprises, Inc., New Paltz, NY.

The regional breakdown for Services to the Field is as follows:

Region	*Received*	*Recommended*
New England States	7	4
New York/Caribbean	8	5
Middle Atlantic States	5	2
Mid-South States	3	1
Gulf States	4	3
South Plains States	1	0
Great Lakes States	6	1
North Plains States	2	2
Northwest States	5	2
Southwest States	3	3
Pacific States	7	1
	51	24

Grant requests in Crafts Services to the Field have historically included funding for technical research in materials and processes. Mobility and energy limitations emerged this year as a new research direction. For example, requests were made to study heat exchange methods in kilns, alternative kiln firing methods and local sources of ceramic materials.

A sense of the need for scholarship in the crafts was reflected by requests for funding of symposia and publications. Information exchange of all varieties continues to be a major need in the field, and is to some extent supported by grants in this category.

A total of 51 applications were received from 21 states. Twenty-four grants from 14 states were awarded.

The following individuals and organizations received Services to the Field grants:

American Crafts Council New York, NY

To support the publication of a special major feature in the *American Craft* magazine. The feature will provide recognition for the 46 crafts people who received $10,000 fellowships from the Crafts Division this year. This accolade and visibility will be of great benefit to the artists, as well as to the field. It will also provide a broadly available historical record of outstanding work in the crafts field at this time.

Artist-Blacksmith Association of North America Gainesville, FL

To support the travel of ten top American blacksmiths to England to participate in the British sponsored "International Conference and Workshop: Forging Iron." The Craft Advisory Committee in England invited these blacksmiths to participate in recognition of their pivotal position in the resurgence of interest in blacksmithing.

Barrett, Clotilde Boulder, CO

To support the research for the publication of a monograph on the technique of weaving Andean slings. The slings of the Andes surpass those of other cultures in variety, color, design, and are of great importance because of their influence on contemporary artists. While there have been publications on slings, there has not been one written on the details of their production.

Center for Occupational Hazards, Inc. New York, NY

To support the Center's Art Hazards Project, a clearing-house for information on the health hazards of arts and crafts materials. The project performs several functions: it researches the hazards of arts and crafts materials; operates the Art Hazard Information Center; distributes articles, pamphlets, books, etc.; publishes the Art Hazards Newsletter ten times a year; provides speakers for lectures and workshops at art schools and artist organizations; provides consulting services to art schools and individuals; and provides information and assistance to scientists studying the health hazards of crafts materials.

Daniel Clark Foundation Goffstown, NH

To support a project to increase the circulation of *Studio Potter* magazine by means of an extensive advertising campaign aimed at ceramists, and to change the circulation system from a manual one to a computer fulfillment service.

Clark, Garth Claremont, CA

To support the production of a comprehensive, multi-part program on video-cassette that presents a history of the ceramic art movement in the West from 1850 to the present. This series will be available for rental at a nominal cost through a non-profit organization.

Clayworks Studio Workshop, Inc. New York, NY

To support a project of the New York Experimental Glass Workshop: the publication of *New Work*, a tabloid magazine focusing on experimental and environmental glass sculpture being done in metropolitan New York. The magazine will also feature recent artwork and craftwork in glass being exhibited in Manhattan galleries and craft showrooms. Interpretive essays and critical reviews by recognized observers of the art and craft scene, as well as new voices with intelligent and stimulating thoughts on the subject, will accompany illustrations of the work.

Crafts Advocacy Project
Cooperative Agreement With National Association of State Arts Agencies (NASAA)

To cover costs of transportation, coordinator's salary, and costs of printing, duplicating, mailing and telephoning in organizing 14 task force meetings across the country to hear the varied needs and concerns of the nation's crafts people. The purpose of these hearings is to increase utilization and coordination of existing state, federal and private resources for the interests of crafts people. Thirty-two task force members will be involved. State councils and local organizations will cover the costs of the actual meeting expenses such as rental of meeting place and subsistence of task force members, etc.

Ellenbogen, Jon Penland, NC

To support a research project dealing with the development and construction of a simple heat exchange system to recapture and recycle the energy lost to flue gasses while using fuel-fired kilns or furnaces in the production of glass and ceramics.

Gerakaris, Dimitri North Canaan, NH

For support of the coverage, and subsequent publication in the *Anvil's Ring* (the national publication of blacksmiths), of the British government sponsored "International Conference and Workshop: Forging Iron," and the "International Exhibition of Modern Wrought Ironwork and Sculpture," held in Lindau, Germany.

Hoffman, Carol Maree Denver, CO

To support editorial services for *Craft Range* magazine. The grant would also, in part, support the general up-grading of the publication through improved visual presentation and a greater emphasis on critical writing.

Kaufman, Glen Athens, GA

To support a documentation project on printed textiles produced in the United States in the 20th century. The survey will include both commercial and studio hand printed textiles produced prior to 1960 that have made a significant contribution to the field of decorative arts/crafts. The focus will be on the work of specific craftspersons/designers represented in public and private collections in the Northeast.

Lou, Nils Willamina, OR

To support a research project, aimed at eventual publication, that will compile optimum utilization information for ceramists about equipment, tools, and other technological devices. It will be an encyclopedic compendium of information on kilns, wheels, equipment, tools, and other devices available to potters.

Maryland Craft Council Luthersville, MD

To support the services of a full-time administrator to supplement what is currently an all-volunteer staff. The administrator will insure delivery of services to the field, and seek to improve and expand the services provided.

Massachusetts Association for the Crafts, Inc. Halifax, MA

To support the International Conference of Hand Papermakers to be held in Boston, MA. This conference will be professionally oriented, focusing on strengthening the skills, and enlarging the horizons of, the papermaker-artist. The conference emphasis will be on a sharing of knowledge, skills, and technology among the group in attendance.

McCrady, Ellen New Carrollton, MD

To support editorial services in the production of the *Abbey Newsletter*, a publication relating to the professional bookbinding and restoration community. The grant would also partially support an expansion of the publication's format.

Miami Design Preservation League Miami Beach, FL

To support a cottage industry project in the Art Deco District of Miami Beach. In meeting the market demands for Art Deco designs in the District, the project will utilize the skills of the 6,720 retired garment workers who live in the District. These workers will produce designs in conjunction with the Fashion Institute of Technology and Parsons School of Design.

Print & Dye Works, Inc. Brookline, MA

To support a project to serve textile artists and craftspeople working in screen printing, batik, and other areas involving the application of dyes to fiber and fabric, by providing access to facilities and equipment that would enable them to expand their creative and technical capabilities.

Saint John's University Collegeville, MN

To support a project to enhance traditional crafts/craftsmanship regionally by the formation of a pottery. The pottery will be available for use by all area potters and schools. The pottery is to be self-sufficient within two years, relying on local clay sources, and fueled with downed wood. Clay/glazing materials within a 100-mile radius will be researched and collected.

Schnabel, Bruce New York, NY

To support the work of the Artists' Book Consulting Service. The Service provides opportunities for artists working in the book format to obtain technical information necessary to the production of mechanically sound books as works of art. In addition to working with individuals on specific projects, the Service also works in conjunction with schools, museums, and artists' organizations in a production and consultation capacity.

Slivka, Rose New York, NY

To support a symposium to be jointly funded and sponsored with the National Endowment for the Humanities. The symposium will bring together a small group of scholars from various disciplines, including archeology, sociology, art history, etc. Together they will investigate, discuss, and formulate new criteria toward the development of a body of scholarship and criticism in the crafts.

Society of North American Goldsmiths Clinton, OH

To support a symposium to be jointly funded and sponsored with the National Endowment for the Humanities. The symposium will bring together a small group of scholars from various disciplines, including archeology, sociology, art history, etc. Together they will investigate, discuss, and formulate new criteria toward the development of a body of scholarship and a theory of criticism in the crafts.

Sun Valley Center for the Arts & Humanities Sun Valley, ID

To support an exploratory program by the ceramics department, with three artists and two architects, into the design and production of sculptural and functional ceramics to be installed in new constructions. The major goals are: to broaden the economic potential for the ceramic artist/craftsperson; stimulate the integration of the combined art forms (crafts and architecture); and provide the artists with the opportunity to create experimental pieces which present a departure from their normal studio production.

Surface Design Association St. Paul, MN

To support a project to: improve the *Surface Design Journal*'s visual and professional image; to enrich its aesthetic, critical, historical, technical, and resource information; and to aid in setting up a public distribution structure. The grant will also support editorial and production services of *Surface Design Resources*, a supplemental publication listing suppliers, galleries, university programs, etc.

Western States Arts Foundation Denver, CO

To support a project focused on artists/craftspeople whose work is incorporated into architecture. The project will include: the awarding of fellowships to ten artists/craftspeople who have done successful projects of this nature; the publication of a catalogue directed towards architects and builders; and a major regional symposium on architecturally integrated work.

craftsmen's fellowships

GRANTS TO INDIVIDUALS

The Crafts Fellowship category provides grants of $10,000 and $3,000 to individual craftspeople of exceptional talent, enabling them to be freed briefly from the duress of production or teaching, to purchase needed equipment, or to advance their creative careers in any way they see fit.

The $3,000 grants are generally awarded to emerging artists (regardless of age), whose work is exceptionally promising and worthy of encouragement. Work is judged entirely on merit as shown in the slides, with support material referred to as backup only in the final decision making.

In fiscal 79-80 seventy-one Fellowships (just over 5% of applications) were awarded: 46 at the $10,000 level, 25 at $3,000. Fellowship applications were received from every state (except Arkansas), from the Virgin Islands, and six from Americans living abroad. Of the 1,348 applications received, 736 were from males and 612 from females. Fellowships were awarded to 38 males and 33 females. Two women woodworkers, two women glassblowers, and two men weavers were among the grantees. Three of the Fellowships were awarded to Asian-born individuals, two to Hispanics, and two to native Americans. Seventy-six percent of the grants given were to people under 40. Five of the grants were given to crafts people who had in 1973-77 received $3,000-5,000 grants. For a number of years, the amounts given for Crafts Fellowships were less than for Artists Fellowships. (This inequity has been corrected.) It was decided in cases before 1977, where crafts people were given awards of $3,000 to $5,000, that second awards were allowable. Generally, however, second awards were not made, and consecutive year awards were felt to be improper, given the number of applications and the percentage of awards.

Slides of functional crafts were reviewed separately from work which was primarily sculptural or experimental. Perhaps as a result, 26 at $10,000 and 14 at $3,000 grants were made to craftsmen whose work is primarily functional. The panel also sought to recognize certain craftspeople still producing at a high level, whose work and presence have been of particular importance to the field over a period of years.

The general level of work submitted was of unusually high quality. As one segment of crafts activity is now moving into the mainstream of art, a good number of crafts people working in this mode applied under the Artists Fellowship category. Submissions in the Craft category showed an increase in ethnic variety and attitude, a trend which will continue. There was some increase in crafts people working in the building arts or in work integral to architecture.

The review panel for Crafts Fellowships met March 10-14 and included:

Gerhard Knodel, teacher, fiber artist, specializing in architectural scale fiber commissions, Cranbrook Academy of Art, Bloomfield Hills, MI; *Arthur Carpenter*, designer and wood craftsman, Bolinas, CA; *James Carpenter*, glass craftsman, consultant to industry, New York, NY; *Aleksandra Kasuba*, artist in fiber, brick, and mosaic, New York, NY; *David McDonald*, ceramist, Syracuse University, Syracuse, NY; *Marlene Gabel*, Director, Contemporary Crafts, Portland, OR.

The regional breakdown of individual Crafts Fellowships is as follows:

Region	*Received*	*Recommended*
New England States	159	9
Middle Atlantic States	335	15
Mid-South States	91	5
Gulf States	49	1
South Plains States	59	2
Great Lakes States	147	9
North Plains States	26	2
Northwest States	95	8
Southwest States	128	7
Pacific States	252	13
Virgin Islands	1	0
Americans Abroad	6	0
	1348	71

The following 46 craftsmen received fellowship grants of $10,000.

*1. Akers, Adela
Berkeley, CA

2. Armijo, Frederico
Albuquerque, NM

3. Autio, Rudy
Missoula, MT

4. Bean, Bennett
Blairstown, NJ

5. Beeken, Bruce
Burlington, VT0

6. Boussard, Dana
Arlee, MT

7. Brooke, Anne
Putney, VT

8. Cain, Charlotte
Fairfield, IA

9. Cornelius, Phillip
Pasadena, CA

10. Crow, Nancy
Baltimore, OH

11. Davis, Nelsie
White Salmon, WA

*12. DeVore, Richard
Ft. Collins, CO

13. Duckworth, Ruth
Chicago, IL

14. Ekus, Albinas
New York, NY

*15. Ferguson, Ken
Shawnee Mission, KN

16. Golder, Stuart
Stout, OH

17. Hendry, Kenneth
Ft. Collins, CO

18. Horsley, Patrick
Portland, OR

19. Houlberg, Klindt
Chicago, IL

20. Jampel, Judith
New York, NY

21. Jervis, M., Krasnican, S.
Falls Church, VA

22. Jimenez-Mizuno, Juanita
Los Angeles, CA

23. Kodani, Mia
Oakland, CA

24. Lacagnina, Thomas
Alfred, NY

25. Langlet, Ragnhild
Sausalito, CA

26. LePage, Christine
Belleville, WI

27. Lewis, John
Oakland, CA

28. Littlebird, Harold
Santa Fe, NM

*29. Makins, James
New York, NY

30. Marx, Vaea
Berkeley, CA

31. Moss, Charles
W. Rockport, ME

32. Ohannesian, David
Seattle, WA

33. Oppenheimer, Edmund
Santa Fe, NM

34. Osgood, Jere
Somerville, MA

35. Ozereko, Frank
Auburn, AL

36. Piepenburg, Robert
Dearborn, MI

*Previously Funded

*37. Pharis, Mark
Houston, MN

38. Poxson-Fawkes, Judith
Portland, OR

39. Selvin, Nancy
Berkeley, CA

40. Sharbaugh, Kathryn
Holly, MI

41. Spear, Shigeko
Lawrence, KS

42. Steiner, Joan
Greenville, NY

43. Takaezu, Toshiko
Quakertown, NJ

44. Weinburg, Steven
Huntington, NY

45. Whitley, Robert
Solebury, PA

46. Woodman, Elizabeth
Boulder, CO

The following 25 craftsmen received Fellowship grants of $3,000.

47. Anderson, Janet
Los Angeles, CA

48. Ben Tre, Howard
Providence, RI

49. Benzle, Curtis
Hilton Head, SC

50. Boeder, Caryl
East Glacier Park, MT

51. Bondi, Stephen
San Anselmo, CA

52. Cox, Kris
Laguna Beach, CA

53. Deare, David
San Juan Pueblo, NM

54. Goldman, Harvey
N. Dartmouth, MA

55. Hall, Jon
Barrington, RI

56. Hammersley, Williams
Richmond, VA

57. Madsen, Kristina
Northhampton, MA

58. Mahlstedt, Susan
Deerfield, IL

59. Mancini, Wesley
Northford, CT

60. Meaker, Charles
Bozeman, MT

61. Moonelis, Judith
East Norwich, NY

62. Mufson, Phyllis
San Francisco, CA

63. O'Hanrahan, Brigid
Bloomington, IN

64. Schnabel, Bruce
New York, NY

65. Spleth, Thomas
Alfred Station, NY

66. Silver, Ronna
Philadelphia, PA

67. Thompson, Rena
Saranac, NY

68. Wallace, James
Memphis, TN

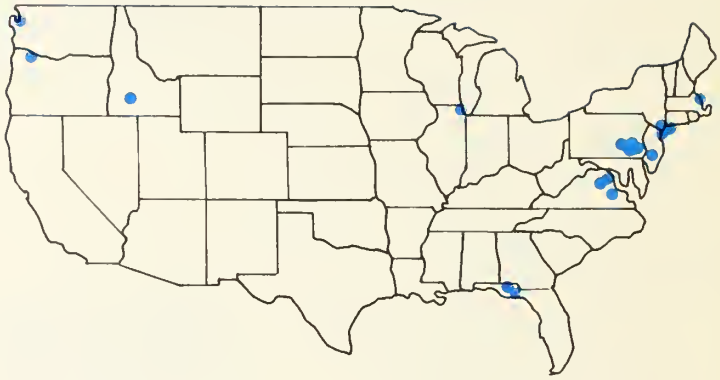
69. Ward, Cheryl
Philadelphia, PA

70. Wujick, Len
Lexington, KY

71. Yelda, Peter
San Luis Obispo, CA

*Previously Funded

crafts apprenticeships



The Crafts Apprenticeships panel met on November 7 & 8, 1979, in Washington, D.C. Panel members were *Lia Cook*, fiber artist, Berkeley, CA; *Robert Fosdick*, artists/fabricator, Quemado, NM; *Warren MacKenzie*, potter, Stillwater, MN; & *Bruce Schnabel*, bookbinder, New York, NY.

A regional breakdown of the Crafts Apprenticeships grants is as follows:

Region	*Received*	*Recommended*
New England States	6	1
Middle Atlantic States	22	8
Mid-South States	6	3
Gulf States	4	2
Great Lakes	2	1
North Plains States	1	0
South Plains States	2	0
Northwest States	3	3
Southwest States	2	0
Pacific States	19	0
Puerto Rico	1	0
	68	18

Grants for Crafts Apprenticeships enable craftsmen to work as apprentices in the studios of master craftsmen, and to a very limited extent, cover the costs to the master of training the apprentice. The apprenticeships are awarded to make possible a learning situation in which the craftsman, by working under the guidance of a master, may refine skills, broaden aesthetic awareness, develop and increase technical proficiency, and acquire knowledge of professional management practices.

Historically apprenticeships have a special place and importance in the crafts field. In an effort to attract the best apprenticeship situations, the Crafts Apprenticeship category has been looked at and reworked several times in the last few years by various crafts panels. Guidelines have been rewritten in an effort to streamline procedures and yet be flexible enough to accommodate traditional situations as well as more modern interpretations of apprenticeship.

A Crafts Task Force meeting in August of 1978 felt that many master craftsmen were discouraged from taking on apprenticeships because the burdens were too great (loss of time and materials). To alleviate this, the Task Force recommended that funds be set aside to offset some of the master's costs. This year the master could request such funds for the first time. Approximately one third of the applications requested some additional funding for the master. On the whole, the requests were very modest and most often reflected the costs of materials only.

In the constant effort to upgrade the quality of the applications and to further insure promising and committed applicants, it was recommended by the panel this year that the applicant apprentice must have been in an apprentice situation prior to applying. In most cases, then, the grant would be made to support the continuation of an already tested relationship between apprentice and master craftsman.

This year 68 applications were received from 21 states (and one from Puerto Rico). The two states submitting the most applications were California (19) and New York (13). The panel recommended 18 grants (11 individual apprentice fellowships at $5,000; 3 grants to masters requesting funds to cover the costs in taking on the apprentice and 4 matching grants to organizations to support their ongoing apprenticeship programs). Of the 11 individual grants going to apprentices, 6 went to men and 5 to women.

The following crafts people received apprenticeship grants:

Baldwin, Philip. Boston, MA.
To apprentice with Ann Warff and Wilke Adolfsson in glass/Kosta, Sweden.

Borg, Jennifer. Richmond, VA.
To apprentice with Cate Fitt in wearable art/Richmond, VA.

Duncan, MacDonald. Alexandria, VA.
To apprentice with Peter Danko in furniture making/Alexandria, VA.

Anderson, Marta. Seattle, WA.
To apprentice with Suzanne Ferris in paper making/Seattle, WA.

Fraterdeus, Peter. Evanston, IL.
To apprentice with Ieuan Rees in calligraphy/Ammanford, England.

Jaffe, Jeanne. New York, NY.
To apprentice with Mary Frank in ceramics/New York, NY.

Johnson, Bradley. Troutdale, OR.
To apprentice with Timothy O'Neil in stained glass/Troutdale, OR.

Kainz, Daniel. Breinigsville, PA.
To apprentice with Karel Mikolas in glass/Slatington, PA.

Molinaro, Louise. Elkins Park, PA.
To apprentice with Ron Klein in ceramics/Elkins Park, PA.

Simmons, Peggy. Tallahassee, FL.
To apprentice with William Harper in enameling/Tallahassee, FL.

Willard, Steven. Woodstown, NJ.
To apprentice with Leeds Design Workshop in furniture making/Easthampton, MA.

The following organizations received grants to support their ongoing apprenticeship programs:

Center for Book Arts. New York, NY

Clayworks Studio Workshop. New York, NY

The Fabric Workshop. Philadelphia, PA

Sun Valley Center for Arts & Humanities. Sun Valley, ID

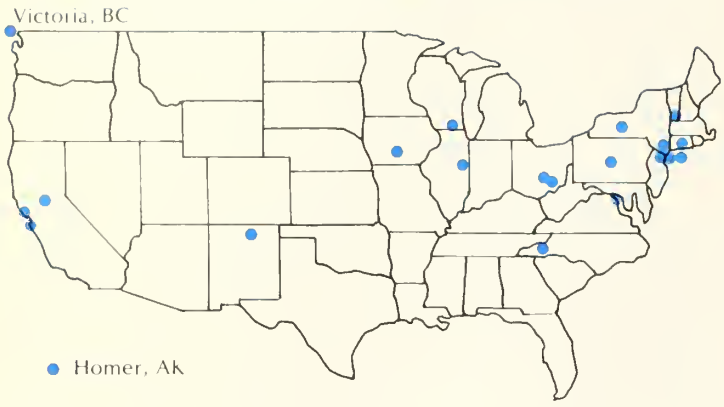
The following master craftsmen received small grants to cover costs in taking on the apprentice:

Harper, William. Tallahassee, FL.
For support of enameling master training for apprentice.

Karel, Mikolas. Statington, PA.
For support of glass master training for apprentice.

Danko, Peter. Alexandria, VA.
For support of furniture-making master training for apprentice.

crafts
building arts



The first panel on the Building Arts met on April 9-11, 1980, Washington, D.C. Panel members were:

Audrey Sabol, Villanova, PA; former director of the Philadelphia Area Fine Arts Council; co-producer of multiples for benefit of the Philadelphia Museum including Roy Lichtenstein china, etc.; *Malcolm Leland,* Potrero, CA; architectural sculptor, designer of building facades, door pulls, and other architectural elements; *James Sinatra,* Ames, IA; professor—landscape architecture, Iowa State University, sculptor, event choreographer; *Deva Rajan,* Canyon, CA; sculptor, master builder of one-of-a-kind hand-built homes, temples and environments.

The regional breakdown for Building Arts awards is as follows:

Region	*Received*	*Recommended*
New England States	20	2
New York/Caribbean	53	5
Middle Atlantic States	19	1
Mid-South States	11	2
Gulf States	6	0
South Plains States	7	0
Great Lakes States	19	4
North Plains States	8	1
Northwest States	22	1
Southwest States	18	1
Pacific States	33	3
Abroad	1	1
	218	21

This is a new funding category developed in response to concern among visual artists for the quality of their personal living environments. It also recognizes the artist-craftsman as a resource for the design of building components to enhance the built environment. The grants are awarded for research and planning, not for the actual construction of buildings.

Two hundred and eighteen applications were received from 40 states and one from Canada. Twenty-one grants were awarded to individuals from 14 states and to an American citizen currently living in Victoria, BC. Although in most crafts categories the percentage of women to men is at least 50-50, it is interesting to note that of the 218 requests, only 53 were from women, and of the 21 awards, 3 were to women. As the scope of activities of women increases, it will no doubt be reflected here.

Applications came from individuals of diverse disciplines, including crafts people, photographers, painters, sculptors, engineers, architects, landscape architects, and one who simply classified himself as entrepreneur.

Because this was the first year of the category, there was considerable panel discussion on matters such as overlap with other categories, clarification of guideline wording, and ways in which the category could be publicized and improved.

The main area of overlap in this year's submissions lay in the Art in Public Places Planning category. This category is clearly for artists who propose a work for a specific public site. With the exception of the research for the design of building components, grants for Building Arts involve non-public spaces—spaces crafts people create for their own and their friends' pleasure.

Yet the role of crafts people as the designers of building components such as fixtures, tile surfaces, etc., which could be used in public spaces is also a part of the category. As architects become more aware of what a resource crafts people can be for them, one might hope that grants for the development of architectural components will become an increasingly important part of the category.

In addition to the clarification on Public Spaces Planning Grants, the panel suggested wording regarding special consideration shown for work demonstrating a high quality of craftsmanship. They also suggested that grantees be requested to introduce their proposals by a two sentence precis of the project for easier recall by the reviewing panel.

The following individuals received Building Arts grants:

Axel, Jan — New York, NY

To support a design project and research at the Kohler Company pottery dealing with the fabrication of tiles, fixtures and room dividers made from cast ceramic modules.

Baden, Mowry — Victoria, BC

To support a design project exploring an inexpensive, double shell, passive solar home. He will approach the problem as a sculptor experienced in the design and modification of architectural spaces and will work in collaboration with a solar engineer.

Berolzheimer, Rae — Long Island City, NY

To support research into building materials and methods in the construction of sculptural/architectural forms, particularly those which refer to columns, capitals and arches. She will examine the structure of these architectural configurations for their possible use in terms of sculpture rather than architecture.

Callahan, David — Athens, OH

To support design work involving the development of traditional masonry techniques that would accommodate modern design methods.

Carpenter, James — New York, NY

To support the investigation and development of innovative designs and concepts in glass as they relate directly to architecture. The work will consist of a preliminary period of extensive model making and rendering as a means to amplify and clearly present these ideas. Following this first phase of research, actual glass prototypes, in a refined and detailed manner, will be constructed and subsequently photodocumented for presentation to architects.

Emmons, Keith — Sausalito, CA

To support the completion of the design of the interior of a floating living space which, with restoration, modification and the construction of an additional structure, incorporates the last wood railroad car as its main feature.

Evans, Richard — San Francisco, CA

To support research and further development of the use of silicone bonding of glass in three dimensional forms. The project will include collaborating with other artists/craftspeople on the planning of various architectural, as well as artistic, applications.

Furnival, Lawrence — North Haven, CT

To support the development of a building system using a prefabricated modular grid which can be used in conjunction with veneer stone or tiles which clip into place. The purpose would be to develop a labor saving system which could create a durable surfaced building with a minimum of mass and thus expense.

Hilton, Eric — Odessa, NY

To support the exploration of the potential of glass as a factor in environmental design and its use in the interior division of space and also for exterior walls and other surfaces. The project will be an analysis of the uses of sandblasting, laminating, etc. and the development of a method of complex three dimensional casting and fusing of glass.

Hopman, Fred — Taos, NM

To support the development of innovative methods using adobe by applying modern materials and techniques to upgrade its suitability as a building material. The project will work towards developing a low cost material that has good thermal mass properties. This system will be based on the idea of the construction of wire mesh forms to accommodate and reinforce the adobe, as well as support insulation to be covered by the adobe.

Hughes, Michael — Des Moines, IA

To support a study of existing post and beam construction in the Midwest for the purpose of integrating historical methods with contemporary house design.

Peterson, John — Clinton, WI

To support the design of a multi-purpose complex which will infuse artistic principles into a modern agricultural structure to be used for artists' living quarters, gallery and studio space as well as storage and maintenance of farm implements. The farm shop will be available for limited artists' use. The art/farm relationship is a synergistic one of benefit to the rural community and nearby Beloit College.

Radich, Michael — Auburn, CA

To support the research of solar, wind, hydroponics and computer technology in order to integrate advanced techniques into a living space suitable for purchase by low/median income families.

Singer, Michael — Wilmington, VT

To support research on the building principles and techniques of bamboo. The project would involve travel to those Eastern countries where bamboo has been developed into a viable, ecologically sound, building material.

Siegel, Steven — New York, NY

To support investigations into fence design in three areas; those whose function is to control the movement of animals, those meant to affect the movement of people, and those meant to counteract the forces of nature. The aim of the investigation is to determine the efficiency of the designs and materials for the intended function and to evaluate its visual impact on the landscape and subsequent psychological effect on the viewer. The information will be used in the design of prototypes for mass production as well as for site-specific structures.

Smith, Alfred — Washington, DC

To support research on color and the use of the grid (as tile) as a means of setting, time, rhythm, pattern and texture into architectural spaces. The project will be to explore and resolve the means by which an aesthetic system can be integrated into the functional realities faced in the construction of permanent buildings.

Spofforth, John — Athens, OH

To support research involving the technology for producing hand formed and designed brick, latex-based mortars, and design projects based on the findings.

Starbuck, Beth — Champaign, IL

To support the development of geometric design imageries to be adapted and produced in modular systems of tiles. The project will include the installation of prototype patterns into the form of a presentation.

Stephenson, James — State College, PA

To support the designing of architecturally related ceramic walls for permanent exterior installation in collaboration with local tile and brick factories capable of producing the necessary modules.

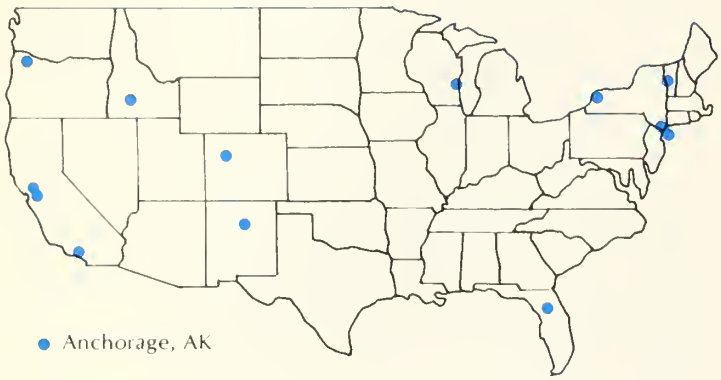
Stonorov, Derek — Homer, AK

To support the planning and design of a pre-fabricated natural log house. The project includes travel to various places in Canada and Scandinavia where innovative work in terms of technique and aesthetics in log structures can be found.

Willcox, Donald — Penland, NC

To support the exploration of "Surewall," a new building material, which can be used to achieve lightweight, waterproof forms over a variety of armatures. Explorations include its use as a wall covering/adherent for mosaic and use in structural-decorative applications. Emphasis is to use material to free the spirit of the handbuilder where confronting structural or decorative problems.

crafts workshops & master classes



Grants for short term workshops help organizations sponsor activities of limited duration in which recognized craftspeople meet with their professional peers and advanced students to experiment, collaborate, share ideas and new information or produce new work. Short term workshops focus on a specific theme or objective and often serve as the conduit to the field of new techniques and attitudes.

Long a tradition in the crafts, these gatherings for the sake of advancing work by the sharing of information are an important and stimulating part of the field. Single workshop experiences have been germinal to important movements in a variety of media including glass, fine metals and iron. Because the initial exploration base in the crafts is founded on knowledge of materials, such workshops will remain an important focus.

However, as the field matures, one may also expect increasing numbers of workshops in which relationships with industry, architecture and varied ethnic and cultural attitudes are explored. The Crafts Exhibition panel also reviewed Crafts Workshops.

This year 29 applications were received from 17 states. The panel recommended 14 grants.

The following workshops received funding:

Artist-Blacksmith Association of North America — Gainesville, FL

To support the workshop/demonstration segment at the annual national conference of iron workers. Nationally and internationally known blacksmiths will be doing on-going demonstrations throughout the conference.

California College of Arts and Crafts — Oakland, CA

To support a series of 5 one-week workshops for working professionals and advanced students in the book arts. These

The Crafts Workshop panel meeting held on December 11-12, 1979 in Washington, D.C. was attended by the following panelists: *Bernard Kester*, Professor of Art, UCLA, Los Angeles, CA; *Penelope Hunter-Stiebel*, Curator of 20th Century Decorative Arts, Metropolitan Museum of Art, New York, NY; *Andrew Maas*, director, Fresno Art Center, Fresno, CA; *Angelo Rancazzo*, director, Manchester Institute of Arts and Sciences, Manchester, NH; and *Betty Woodman*, potter, Boulder, CO.

The regional breakdown of Crafts Workshop grants is as follows:

Region	*Received*	*Recommended*
New England States	1	1
Middle Atlantic States	11	3
Mid-South States	1	0
Gulf States	1	1
South Plains States	1	0
Great Lakes States	2	1
North Plains States	1	0
Northwest States	4	3
Southwest States	2	2
Pacific States	5	3
	29	14

workshops will be in letterpress press work, advanced hand papermaking, advanced book structure, color theory and color practice and experimental offset printing.

California College of Arts and Crafts Oakland, CA

To support a series of two-week master crafts workshops in the metal arts for professionals and advanced students. These workshops will be in holloware and fabrication, advanced techniques in jewelry making, pewter, enameling and electroplating.

Colorado Mountain Junior College Vail, CO

To support the 1980 Battle Mountain Glass Symposium which will assemble visiting glass artists to discuss and experiment with new ideas, concepts and techniques and to provide those students in attendance the opportunity to work closely with the visiting artists in workshop situations.

Frog Hollow Craft Association Middlebury, VT

To support a series of six workshops for professional craftspeople in weaving, dyeing textiles, hand building and wheel throwing clay, photo-etching metal and jewelry.

Long Beach City College Long Beach, CA

To support a ten-day workshop for ten nationally known metalsmith/educators to explore an industrial technique called Tungsten Inert Gas welding from an aesthetic point of view. A carousel-cassette program will also be produced which can become instrumental in further encouraging the use of TIG welding for artistic purposes.

Natural Heritage Trust/Artpark Lewiston, NY

To support residencies for craft artists at Artpark to develop major site projects for the 1980 season.

New York Experimental Glass Workshop New York, NY

To support a series of four master classes for professional glass artists and advanced students in the following areas: glass in architecture; design and commercial possibilities; artistic potentials; and the influence of the fine arts on glass work.

Oregon School of Arts and Crafts Portland, OR

To support the final phase of a series of regional exhibitions in all media (this year, in fibers and metals). These exhibitions are coordinated with a major regional conference that brings together those artists chosen to be in the exhibition as well as other regional professionals.

Sheboygan Arts Foundation Sheboygan, WI

To support a four-month workshop in the Kohler Company Pottery and Enamel shop. Six artists will be selected to work in the facilities each from 8-12 weeks at either the pottery or enamel shop where technical assistance and facilities are available for their use 24 hours a day, 7 days a week.

Sun Valley Center for the Arts and Humanities Sun Valley, ID

To support a two-week workshop with three master artists/craftsmen invited to work together as well as with advanced students, on concepts of the effects of the environment on artists' work and the effect of the artists' work on the environment.

Textile Workshops, Inc. Santa Fe, NM

To support a series of workshops for professionals in the fiber arts in the areas of weaving (contemporary and Navajo), surface design, basketry and quilting.

Visual Arts Center of Alaska Anchorage, AK

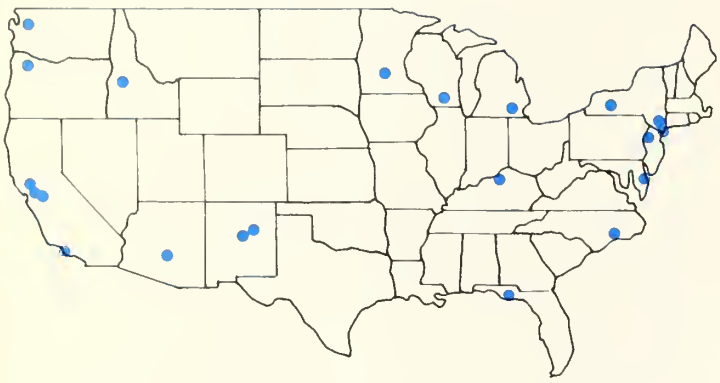
To support four, ten-day workshops in metal and fiber for professionals and advanced students. The workshops will deal in the conceptual, aesthetic concerns of contemporary crafts as well as techniques.

Women's Interart Center New York, NY

To support a concentrated workshop devoted to the in-depth study of mural design and construction in ceramic materials. The workshop, which will be led by two ceramic muralists with guest lectures by four others, will meet for 15 sessions. The possibilities of design and construction for ceramic murals in public places will be explored. Work will be done on small scale murals as well as on design plans and scale models of possible mural projects.

crafts projects

GRANTS TO INDIVIDUALS



Crafts Projects, a new category this year, was reviewed by the Fellowship panel. In the case of Projects the quality of ideas as well as of works were evaluated. Decisions were based on the merit they found in the combined presentations.

Grants in this category have a $3,000 ceiling and are given for specific projects of limited duration. Projects may include travel, research, or any specifically outlined activity to advance the craftsperson's career. Twenty-one Project Grants were made to nine men and twelve women from sixteen states.

There were 114 applications for projects this year, the first for this category. Of the applicants, 66 were women and 48 were men. Requests were received from 33 states. The greatest number of applications came from California (17) and New York (15).

The following 21 craftsmen received Project Grants.

Bertelson, Christine — Madison, WI

To support the production of a handmade edition (100 copies) of a children's book printed in braille and large type, with tactile illustrations.

Bilan, Peter — Albuquerque, NM

To support a project exploring the safe use of the anhydrous ammonia process of working with wood.

Bresnahan, Richard — Collegeville, MN

To support a project experimenting with local clay and glazes to be fired in a 35 foot, 5 chamber woodburning kiln.

Butler, Colin — Layton, NJ

To support the construction of a matched set of acoustic six-string guitars—one traditional and the other (acoustically) experimental.

Conway, Peggy — Fruitvale, ID

To support the purchase of equipment that would enable the grantee to make full use of locally available clays and glazes.

Cook, Lia — Berkeley, CA

To support the purchase of a Jacquard Mechanic from Lyon, France and to travel to Lyon for instruction in the technical aspects of this loom. Also, in Lyon, the grantee will research the weave structures of

The review panel for Crafts Projects met March 10-14 and included:

Gerhard Knodel, teacher, fiber artist, specializing in architectural scale fiber commissions, Cranbrook Academy of Art, Bloomfield Hills, MI; *Arthur Carpenter*, designer and wood craftsman, Bolinas, CA; *James Carpenter*, glass craftsman, consultant to industry, New York, NY; *Aleksandra Kasuba*, artist in fiber, brick, and mosaic, New York, NY; *David McDonald*, ceramist, Syracuse University, Syracuse, NY; *Marlene Gabel*, Director, Contemporary Crafts, Portland, OR.

A regional breakdown for individual Crafts Projects is a follows:

Region	*Received*	*Recommended*
New England States	14	0
New York/Caribbean	15	3
Middle Atlantic States	13	1
Mid-South States	6	3
Gulf States	6	1
South Plains States	3	0
Great Lakes States	16	2
North Plains States	1	1
Northwest States	12	3
Southwest States	9	3
Pacific States	19	4
	114	21

old industrial textiles at the Museum of Textile History, to use as a resource in the production of her own work on a Jacquard loom.

Dickey, Phillip Seattle, WA

To support the purchase of an electronic bore measuring device which makes it possible to rapidly obtain extremely accurate internal dimensions of original musical instruments without damage. Working with two Seattle woodwind makers, and utilizing the device, the grantee will assemble a set of plans for instruments to be built over the next several years.

Dougan, Peter Cerrillos, NM

To support a project to locate and research native high-fire clay sources and glaze materials in the Cerrillos-Madrid, NM area.

Felde, Nathan Louisville, KY

To support a project that would enable the grantee (a typography designer) to work with, and learn from a papermaker and a bookbinder. Going back to hand technologies would regenerate his understanding of his work.

Fields, Anne LaGrange, NC

To support an apprenticeship to the conservator of the North Carolina Museum of Art with special projects aimed at preparing the grantee for work as a textile conservator.

Fox, Judith Berkeley, CA

To support the use of the Tektronix-4051 Microcomputer in the development of experimental woven textiles.

Frasier, Debra Hockessin, DE

To support the exploration of the use of various aspects of fabric (surface design, monument, and three dimensional form) to be used in ritualistic pageants.

Freedman, Jacqueline Elmhurst, NY

To support the research of primitive dwellings and architecture and the uses of clay in building. The project will also include the construction of a wall out of clay slabs.

Goewey, Scott Middlesex, NY

To support research and experimentation in working with architectural wall reliefs and clay murals. The basic research will be to develop various installation and attachment techniques, and to find those materials and methods that are compatible with walls surfaced with stucco, concrete, plywood, steel studs or dry wall.

Hedman, Donn State University, AR

To support the grantee's travel to East Africa, his birthplace, to gain a better understanding of the objects of the Chaga and Masai tribes. He will spend three months with the craftsmen of these tribes, whose works have greatly influenced his own work. He associates himself with the attitudes of the tribes, the materials and objects they produce, and speaks Swahili, their language.

Kuo, Susanna Portland, OR

To support the study and documentation of Katazome (stencil-resist-dyed) textiles and Katagami paper stencils, in public and private collections in Victoria, B.C., Seattle, WA, and San Francisco, CA.

Minsky, Richard New York, NY

To support the construction of ten works for a one-man exhibition in 1981.

Rawcliffe, Susan Los Angeles, CA

To support a two month research project on the clay flutes and ocarinas in the Museo Nacional d'Antropologia y Historia and the Diego Rivera Museum in Mexico City, as well as other museums throughout Mexico. She would also visit with craftspeople still making flutes, ocarinas, and whistles in clay. The grantee makes instruments (ocarinas and whistles) of clay.

Sherill, Diane Tallahassee, FL

To support a travel and research project to study the decorative arts, particularly jewelry, in Cairo, Egypt; Nairobi, Kenya; and Kumari, Ghana. Inspired by the work of this area, the grantee is particularly interested in seeing the marketplaces and tribal living situations where this jewelry is produced.

Turner, Lynn Berkeley, CA

To support a travel project to research what methods of industry can be adapted to the needs of a studio potter. The grantee will spend time in the factories in England, studying their production of slipware (mold-made ceramic pieces).

Wu, Han-Lien Ann Arbor, MI

To support a travel project to investigate the state of the fiber arts in the People's Republic of China. The grantee will contact institutions, factories, and individuals involved with the fiber arts. Her Chinese background, command of the language, and familiarity with the culture will facilitate this investigation.

design by Robert M. Ellis

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